327 iron pieces are of unusual grace and lightness.
531 They rise in a rhythmic upswing and repeat the theme of the symbolic ornamentation in their own language. Rosettes, flowers, sun, moon, and all the other symbols of the early pagan period awaken in them to a new life, and so great is the diversity of forms that among hundreds of these products of ironwork hardly one resembles another. This high development of form appears especially striking in a country which has no iron supply of its own. Perhaps just for that reason iron was valued as an especially precious metal, for it was worked almost exclusively for such decorative forms. In the daily life of the people it was not able to supplant wood. Therefore, apart from metal work on doors and windows and a very few practical articles of wrought iron, almost nothing has been preserved from olden times. The fact that the art of ironwork, too--insofar as it was art at all--satisfied only the religious need for ornamentation has made it today into a dying branch of the old Lithuanian village art.

531 Unfortunately, the same also applies to the
352 use of colored ornament and decorative painting of practical objects which was earlier practised in the country. The "colorful little windows" of which the old dainos sing have become rare, and beautifully painted chests have been relegated to museums. In Samogitia they were decorated with strong and heavy colors; in the northeast of the country, on the other hand, probably under Slavic influence, with light and lively colors. (42) In

42. A. Rukštelė, see above, p. 42.

the chests that are preserved, principally bridal chests, the predominant ornament is the lily; in addition we find other flowers and leaf patterns, sometimes in imaginative stylizations--also occasionally birds, primarily those which wear rich

decorative colors in nature. On the other hand, any representation of human life, /134/ so dear to Poles and Russians, is lacking. From the darkly toned background the colors are set in relief forcefully and without transitions--green and yellow; white and red; green, violet, and yellow--and in still other combinations, which always speak of a sure feeling for colors. In their total impression these chests, in spite of the liveliness of their colorings, have a calm effect. Nevertheless the few examples of this art which I have so far seen seem to me not to express shat I should like to consider the truly characteristic feature of coloring in Lithuanian folk art--the creative force of the colors. This can become truly effective only where it no longer stands in the service of drawing, but makes the surface itself subordinate, as in the flow of the colorful patterns of the Lithuanian decorative ribbons or in the margučiai, the Easter eggs.

The Lithuanian margučiai (marginti--to decorate in colors) exhibit the same stylized ornamentation in a state of stability that is fluidly shaped in the juostos--leaves, flowers, geometrical figures in infinitely changing form--but here it is the color which brings it forth, which becomes an end in itself, and which controls and fashions the surface. It is precisely in the margučiai that one can observe how the nature of the complementary colors is fully grasped. The extent of the oval is seen as a unit and only rarely divided into segments. The loving investigator and collector of these little works of art, Tadas Daugirdas, has written some interesting things concerning this branch of folk art. (43) He relied

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43. Thaddäus von Daugird, "Margutschai--die litauischen Ostereier," Kownoer Zeitung, 1917.

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1. "Numas" of Žemaičiai

Inside, a hearth, a bed, a chest, a table and a few seats [352] ●
constitute the modest fittings of a Spartan way of living. Such was without doubt the Black House, black with smoke and soot, mentioned by Caspar Hannenberger in 1595, and the houses built on the rectilinear plan, traces of which have been discovered during excavations at Dukštas. Such was certainly the primitive Nordic cabin.

The twin system of dwelling was very often used and shows several variations. The first addition consists of a terrace. The arrangement of the interior was changed, the number of windows was increased. Sometimes the one room, was also divided by a partition, but the general lines of the plan were maintained. If other buildings were added this was done in the centre, in the direction of the reception hall. Sometimes it is only one wing, sometimes a real transept was built. A special type was evolved in Žemaitija (Lower Lithuania, Samogitia). If a family became wealthy it used to abandon its old home — which henceforward served as a barn — and to build a new and vaster dwelling, the *"numas"*, consisting of two equal parts: the stable and the human dwelling. As in Biblical times man and beast are sheltered under the same roof. The principal room is spacious and contains the hearth. Another room used to be built on the Southern side. It had no communication with the interior and served as a bedroom for the landlord and for young married couples. On the same side there

The great wooden coffers serving at the same time as dressers and cup-
boards in which the family valuables are piled up, are generally decorated 351
with paintings. On a monotone background are carved idealized flowers, 352
framed in rectangles or planted in pots, such as tulips, roses, daisies, harebells. They often sprout forth on the same straight or undulated twig at regular intervals. Animals, such as horses, cocks and hens, oriental lions and even the image of a mermaid with the tail of a fish are less frequent. The colors are usually brillant blue, yellow and white. The strokes of the brush are energetic and clear. They contrast by their breadth and their spontaneousness, with the minutely calculated ornament carved with a knife. In the *klėtis*, with their bare walls, such large painted panels play the part both of pictures and frescoes. In the same spirit the village painter applies himself to the decoration of window shutters, the doors of houses, small chapels and crosses. Among the art still in existence, cera- 353
mics plays a large part. The tumuli, *antkapiai* and *piliakalniai*, have yielded 351
numerous prehistoric specimens. There is earthenware of solid and simple profile thrown by hand. Such vessels are sometimes narrow with an elongated neck, and sometimes low and wide. Large plates with vertical or oblique edges have also been found. The bottom is generally flat. The decoration is composed of fir trees or saw-teeth or indentations. These elements subsist up to the present time. The peasant pottery follows the same procedures and is decorated with the same ornaments. The gray, black, brown or red earth is modelled on a primitive throw, dried and baked over a moderate fire. Here the whole gamut of the ancient designs can be seen, such as dentelated and undulated designs, rhombs, crosses. They run along the rims, cover the bodies and sometimes even extend to the bottoms. The designs become more regular, but their elements do not change. Even when provided with improved tools, the potter returns incessantly to the same old designs. This constancy however does not exclude an enrichment of the craft. The number of types increases, milk-jugs, — *"puodynė"* or *"dubenėlis"* — with oval bodies, large neck and without handles, water-jugs, — *"ąsotis"* — which resemble the antique oenochoi, bowls, saucers, special vessels designed as containers for the meals of the workers in the fields and with a double body connected by a single handle. Sometimes the clay jugs are wrapped in plaited bark.

The ceramic items are nowadays glazed and influenced by painting, the ornaments are now not only engraved, but also painted with a brush. New

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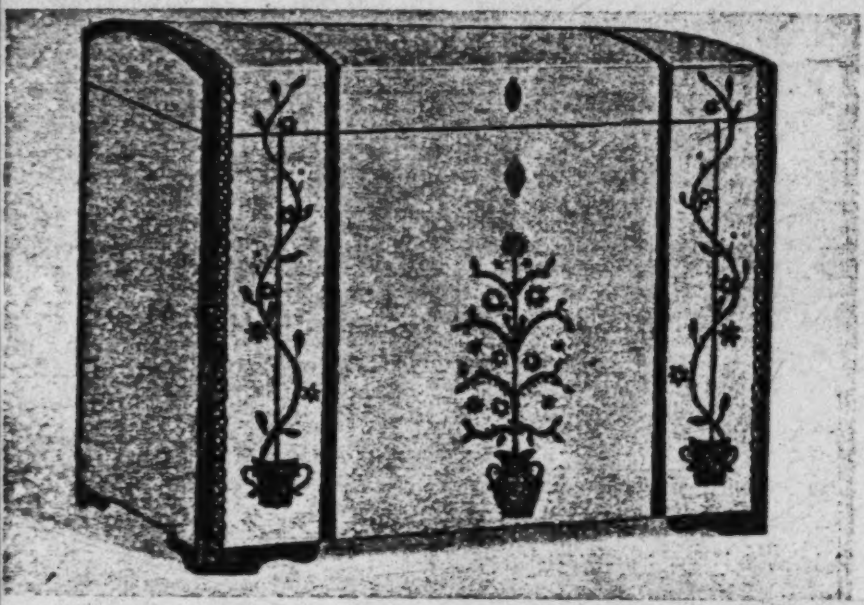

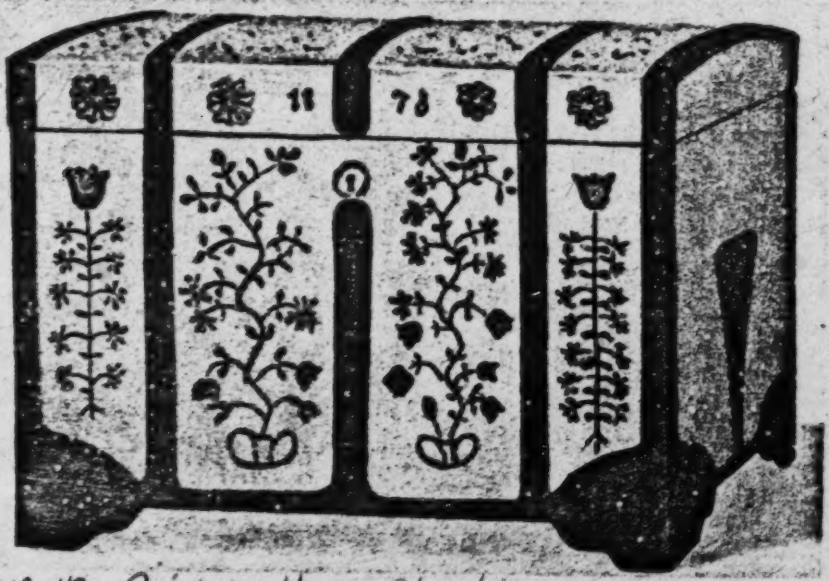

48.-49. Painted Hope-Chests
District of Utena

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10:Baltrusaitis R-4, 5 (no date) 1948 RB5 Lithuanians RB5

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50.-51. Painted Hope-Chests
District of Utena and Raseiniai

181 They are industrious, peace-loving, and
unassuming people, described by ancient chroniclers as "rough but pious." Since time immemorial and ever spiritually attuned to nature, they have built their entire culture upon a natural basis. Like the Letts, who are related to them, they live to a great extent in a "wood age" which is very ancient but for that reason no less many-sided, skillful, and
342 sensible. The houses are made of wood; their foundation beams rest on the bare soil or on field boulders. The roof at one time probably consisted of spruce bark, as the covering sheets for the peat still do today; but now the roof is made of straw which is held on to the ridge by ridge rid In front of the door there is usually placed a narrow porch with a gabled roof and with little benches to the right and to the left. Formerly the houses had only one room, smoking-room style, but now they usually have a tripartite division with entrance hall in the middle, and living room and bedroom to the right and the left of it. The floor consists of
● 352 a loam coating or of boarding. The furniture consists of wall benches, loose benches, well-carved solid chairs, a table, wall boards, and pine-
353 wood splinter holders; on the walls are hung pictures of saints, frequently portraits of the old Lithuanian rulers, and, symptomatic for the
343 great amount of emigration, photographs from America. Aside from the living quarters, granaries (kliete), barns, stables, wells, and bath
515 house belong to the Lithuanian farmstead. In the bath house they bathe in steam which rises from heated stones on which the water is poured. This, incidentally, is also the way the Indians do it. The bather lies on a bench and cools and massages himself at the same time by means
412 of a cluster of birch twigs which he dips in fresh water. The hand-operated mill is a very ancient instrument. It has one stationary and
[231] one turning stone in a wooden box. Likewise ancient is the beehive made of a hollow tree stem--bee keeping is the most original native and the most highly developed form of the collecting economy, which is here, as among the Letts, universally practiced and skillfully cultivated--; ancient, too, is the zoche, the plow with the forked share, which, as late as the 16th century, was made entirely of wood, and which even today is completely wooden except for the iron shoe; just like the harrows with branches tied to them, and the snowshoes made of hollowed-
534 out oak boards tied under the foot. Ancient, also, are the musical instruments; the nine-stringed kanklys, the truba made of a birch branch cut lengthwise, hollowed out, and tied together again; the short reed pipe, the trapezoid shaped cymbal, the stringed zither made of an osier switch, played with a bow fashioned in the same way; with a resonator